PELPUP NEWS

SUMMER EDITION 1981 Number 41

Photo: Simon Pooler

Produced by PELPOP

Pelham PUPPETS

Marlborough, Wiltshire

The
Pelpup Club

PELHAM PUPPETS
MARLBOROUGH
Wiltshire

June 1981

Dear Pelpups,

Thank you for all the letters you have written to me. I have enjoyed reading all about your shows and acts, and how you put them on. What a lot of good ideas you have.

For those of you who have written asking for the title of a book on ventriloquism, see if you can find 'Ventriloquism for Beginners', by Douglas Houlden, published by Kaye Ward. Another book which I have come across recently, and which will be of interest to those of you who are keen on Punch and Judy, is 'Hallo, Mr. Punch', by Edwin. This is available direct from the publishers, The Supreme Magic Company, 64 High St., Bideford, Devon, and contains everything you need to know about Punch and Judy, the script, plans for building a portable stage, how to make a swazzle, and how not to swallow it!

We have three new string puppets in production this year, which should soon be in the shops. There is a guardsman, complete with busby, John Bull, a Dickensian looking gentleman, who should prove useful in your plays as 'The Squire' or a shopkeeper, and the last is a Beefeater.

There are still a few Pelham Puppet tee shirts left, so if you haven't one, here are the details: £1.75, including postage and packing, in sizes 26, 28 and 30. There are, also, some Pelham Puppet window stickers, (or car stickers, if you can persuade your father), 20p including postage.

Now for the prize-winners, and what a job it has been selecting them from all the entries that have been sent in.

Play-writing Competition

Stephen Briffett from Nazing, Essex.
Elizabeth Hancock from Les Amballes, St. Peter Port, Guernsey.
Annette Scott from Ashford, Middx.

Three good plays for the rest of you to put on, and remember the puppets listed in the casts are what the authors have, and in most cases you will be able to substitute yours.

Photographic Competition

I have decided that, starting with this issue, that if one of the winning entries for this competition is of suitable shape and subject, it will be used on the cover of the magazine.

Richard Davies, Akron, Ohio, U.S.A. (see Pelpups Write section)
Simon Pooler, Millum, Cumbria. (Cover photograph)
Guy Rayment, Potters End, Herts.
Henk Veenstra from Holland.

Cartoon Competition

Catherine Atkinson, Wath on Dearne, Yorks.
Leoni Garrett
Hannah Griffiths, Rhiwbina, S. Wales.
Katrina Wuensch, Concord, Ma., U.S.A.

Backdrop Design

Karen Rank from Aylesbury, Bucks.

Limerick Competition

Emma Reeves, Farnborough, Hants.
Amanda Lane, Glossop, Derbys.

Winning Limericks

There once was a puppet named Joe,
Who fell in a bucket of dough.
It went to his head,
Now he thinks he's well bre(a)d,
In all, he's not nice to know.

by Amanda Lane.

There once was a puppet named Joe,
Who went to a fancy-dress show,
But when he got there,
Dressed as a bear,
Everyone started to go.

by Emma Reeves.

Acrossword Competition
Elizabeth Knight, Eastbourne, Sussex.
David Thompson, Caversham, Berks.

(The answers to this competition were as follows:- Across—1. Cards. 2. Holly. 3. Ribbon. 4. Ivy. 5. Snow. 6. Tinsel. 7. Mincepie. 8. Aunt. 9. Stocking. 10. Pantomime. 11. Uncle. 12. Doormat. 13. Drift. 14. Icicles. 15. Nutcrackers. 16. Grandfather. The initial letters of these words gave you the one 'down' answer, which was Christmas Pudding.)

Well done all prize winners, and thank you to everyone who sent in an entry. It may well be your turn to win next time. Those whose names are listed here should write to me, saying which puppet they would like for their prize. If you want a catalogue, before you make your choice, write and ask for one. Vent puppets and 24 inch puppets are not included in your choice. Don't forget your name and address—clearly written.

Competitions for this issue are for playwriting (3 prizes), photography (4 prizes), cartoons (4 prizes). These are continuous competitions, so if your entry comes too late for the next issue, it will be carried forward for the following one.

There is also a painting competition for those of 10 years and under, and a 'spot the difference' open to all ages. These are printed back to back so that you will not have to remove any vital information from the magazine when you send in your entry. Use the name and address panel for either competition.

The last competition is for a four line verse, starting: 'I took my puppet from its box . . . . .'. There will be 2 prizes each for these last three competitions, and the closing date for entries is 25th November, 1981.

Further on in the magazine, you will find an article by Ray DaSilva, about the Norwich Puppet Theatre, where he and his wife, Joan have their puppet company. Mr. DaSilva has most kindly, offered any Pelpup a free ticket to one of his shows. You will have to present your membership card to get the free ticket, either at the box office, or if you send for tickets send the card for the free one. The card will be marked to show that you have had the ticket. You will find the address of the theatre at the end of the article so that you can send for the full programme. Remember to send a stamped addressed envelope for your reply.

Now read on, and I hope, enjoy the magazine.

Yours,

P.S. The number on your envelope tells you how many magazines are still due to you after this one, so if there is no number, your subscription is due.

CUT ALONG DOTTED LINE

PLEASE SEND MY NEXT MAGAZINE I ENCLOSE P.O. FOR **50p** **for 2 years' subscription**	NAME .....
	ADDRESS .....
	.....
Date.....	.....

Norwich Puppet Theatre

After a fanfare of trumpets (blown by puppets of course) and under bright television lights, a new puppet theatre was opened in Norwich on 1st December by the Lord Mayor before a special audience of people who had kindly given money toward its cost and those who had helped to build it. This event marked the first step towards the lifetime ambition of Ray and Joan DaSilva, the setting up of a permanent home for their company.

Many of you all over the country will have seen performances given by the DaSilva Company, and some will have visited their old home at Godmanchester near Huntingdon, which used to be a school. This had several well-equipped studios, offices, rehearsal room and so on but the Company did not have a place of its own to put on performances, something which they had looked forward to for many years. So, despite having to give up excellent headquarters in the middle of the county, and all the hard work of sorting and packing and transporting the puppets, stages, scenery, stock of materials etc. all the way to Norwich, nobody minded because of the fun and excitement of building the new theatre.

Ray and Joan DaSilva with characters from Alice in Wonderland.

For the benefit of new members, the subscription of 50p entitles you to a badge and two years' subscription to the magazine—i.e., four magazines, one on joining, that is the current copy, and the next three issues. They come out in July and December. If you do not renew, you are still a member but you will not receive a magazine. Overseas members:

Subscription for U.S.A. and Canada **2 years** — $2

W. Germany **2 years** — 5Dm

or equivalent in the currency of your country.

Please pay by International Money Order, cheque, or cash, bank notes preferred.

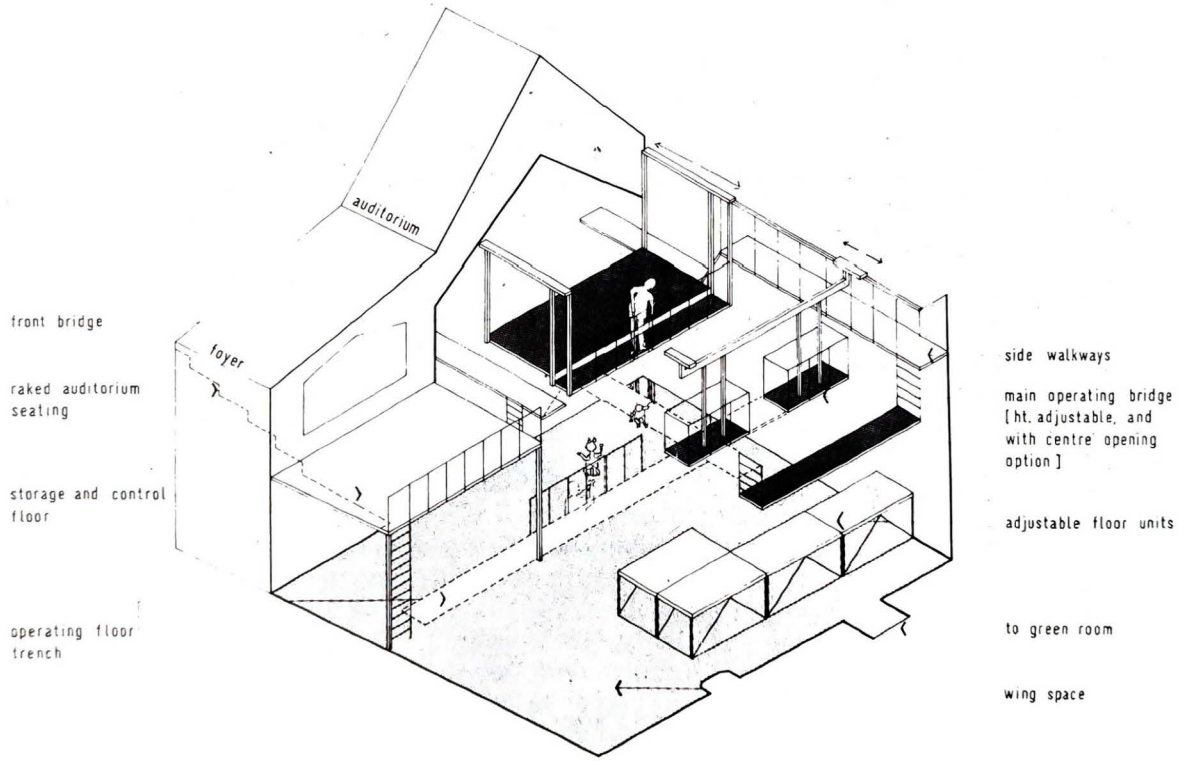
The most wonderful thing of all was the great welcome by the people of Norwich to the Company and all the voluntary work they did and the money they gave to make the building of the theatre possible. Norwich is a beautiful old friendly city tucked away in East Anglia, with a fine castle and a cathedral which is just five minutes walk from the puppet theatre. It is well worth a visit, especially if you are going to Gt. Yarmouth or the Norfolk Broads for a holiday.

The building was once a church and is about 600 years old—some parts much older—and this has given the theatre a nice atmosphere. All the original features have been used in the design, thanks to the skill of a very clever architect, and most of the work was done by young people as part of a government scheme to train unemployed persons in new skills.

The theatre seats 200 people and the auditorium is raked (sloped) so that everyone can see the stage clearly, and there is a shop and bar in the foyer. Adjoining the main building is to be an octagonal studio to be used by the Company for building new shows and for holding exhibitions. This will help to give more room to the foyer and will allow visitors to see puppets being made and also for them to be able to find out how they can be operated.

Perhaps the most interesting part of the theatre for readers of this magazine will be the stage area, which is still not complete. The drawing may seem a bit complicated so here is a brief description of how it works.

It shows a view from the back of the stage, and the puppeteer operating a marionette on a bridge has his back towards the audience. He is standing on the front bridge and there is another bridge behind this (upstage) which will be the main operating bridge. Both bridges are not permanently fixed but are hung on wheels so that they can travel backwards and forwards. The back bridge has a gate in the middle which will open to allow marionettes to enter and exit centre stage and the bridge can also be adjusted in height.



ISOMETRIC VIEW OF THE STAGE AREA
TAKEN FROM UPSTAGE LEFT CORNER

There is a trench running right the way across the stage and out into the wing which will allow rod puppets to be operated in front of the main stage curtains. The stage floor itself consists of several special tables (rostra) on wheels which can be adjusted in height if necessary. The special staging will allow for almost any small scale performance to take place as well as all types of puppet theatre, and whilst this is the home of the DaSilva Company, other companies will be invited to play here and already The Little Angel Company, the Cap and Bells Company, both from London, and Guy Richardson's Company from Lowestoft have appeared. Perhaps one day a special show with Pelham Puppets?

As this year is the 100th birthday of Pinocchio, the DaSilva puppets will be presenting during the summer their production based on the original story written by Carlo Collodi in Italy in 1881, and not the more well-known Disney version. It is produced on a split-level stage with marion-

ettes and rod puppets—the big fish which swallows Pinocchio is about 4 metres long and needs all five puppeteers in the show to operate it.

Also during the summer they will be presenting a double bill of "Jack and the Beanstalk" and "Peter and the Wolf". "Jack" is presented with hand and rod puppets and "Peter" with many different types of ¾ life-size puppets.

The Company is always very pleased to meet other puppeteers and will give a free ticket to all members of the Pelpup Club. If you would like to come along, please write to the theatre beforehand, enclosing a stamped addressed envelope and they will send you full details of performance times. (Only members of the Pelpup Club can have a free ticket).

The address of the theatre is:
Norwich Puppet Theatre,
St. James',
Whitefriars,
Norwich.
NR3 1TN

Ray DaSilva

WINDOW

STICKER

see letter from Pelpop

Pinocchio

Pelpups Write

ANGUS MCARTHUR, his sister, and three friends, formed a puppet club about a year ago.

"We call ourselves the Moonlight Marionettes," he writes. "My sister and her friend, Helen, are the two puppeteers, my friend, Giles, does all the lighting, my friend, David, makes the props, and I do the scenery.

"Altogether the club has 32 puppets, and a vent puppet. Two of the Pelham Puppets are about 30 years old, the sailor and the dutch girl, which belonged to David's mum.

"We have performed four plays, and we have raised about £20. When we get a bit better, we will give the money to a charity, but at the moment, we use the money to buy more props, lights, materials and books to improve our performances."

SARAH BAULCH, GOLYNOS FACH, ROGERSTONE, GWENT, writes:- "I am just writing to say how wonderful your puppets are. We did two Christmas shows for our family. One of them was the play by Brendon Renwich, 'That's my Money' which was published in the last issue of the Pelpup News. Wherever you are, Brendon, thank you very much for a great story. It was beautifully set out—Thanks again."

RICHARD DAVIES

RICHARD DAVIES, 1429 SHANABROOK DRIVE, AKRON, OHIO, 44313. U.S.A. sent us this letter for the last mazagine, but it was delayed in the post—by about five months! However, better late than never. Here is what Richard has to say about his theatre.

"I have included a photo of my theatre, which was the culmination of five long years of hard work. It measures over eleven feet long and seven feet high, and is covered all over with crystal clear glitter and tiny glass mirrors—hence the name 'The Diamondust Theatre'. Each of the 24 windows of the castle towers is a colourful miniature stained glass window, hand-leaded and stained in original designs. Behind the windows, are miniature lights that illuminate them into dazzling beauty. In addition, each turret of the towers is topped with a sparkling gold flag.

"Around the proscenium and floor of the stage are lights also. These are usually used only at the beginning, intermission, and end of each show. On either side of the proscenium is an electric flickering candle. This and the window lights are used to hold the audience's attention during scene changes.

"Backstage are small spotlights—perfect for this size stage. All the lights are controlled by dimmers from a central lighting box.

"The larger windows above the proscenium, which have opening and closing shutters, are used for hand or glove puppets to add variety to the shows, and for introductions and such. Backstage there is a large convenient puppet rack, from which more than 70 puppets can be hung.

"As you can tell, I'm very excited and proud of my theatre—having it is like a dream come true. I worked on many, many designs before deciding on this one over five years ago, when I was twelve. The all-wood theatre is sturdy, yet it is easily disassembled and folded into sections for transportation. My family and I performed for our first public performance 'The Butterfly Boy' and 'Muffin and the Dragon' by Jan Bussell, in the ballroom of a local club, where about 200 people turned up for the show. I'm happy to say it was a hit, and I was even asked to return and perform it for adults only. 'The Butterfly Boy' opened with a black light sequence, with dancing flowers and a rainbow that slowly descended from the 'sky'. And the ballroom scene was complete with shining wall mirrors and rhinestone decoration.

"The entire performance was recorded beforehand on tape in stereo—the voices, sound effects, and background music, including the music during the scene changes. This was quite tricky, as I had to time the scene change, the puppet movements, etc., during rehearsals to get everything to work right on cue, For our first show I'd say it was spectacular! And to think it all started with Pinocchio from the Sears-Roebuck Christmas catalogue!"

(Richard's method of decorating his ballroom scene is well within the grasp of all of you, even if his truly magnificent stage is not. You can often buy glittering necklaces cheaply at 'White Elephant' stalls at fetes or jumble sales. Then you can, with a fine pair of pliers undo the connecting links between the 'jewels' and stick them to your scenery with Blutak. Small mirrors come in handbags, and I am sure that your mothers or aunts will have one or two in their dressing table drawers. Edged in glitter, and fastened to the back-drop, what could look finer?)

JUSTIN CROFT, 12 SPALDWICK RD., STOW LORGA, HUNTINGDON, CAMBS., "I am writing to tell you about a series of shows, which we did last year. The shows that we have performed have nearly all been a selection of acts put together differently each time, to make a variety show.

"The first act was always the Giant playing a piano, which I made, and the gypsy dancing. But, all is not as it seems, for halfway through, a witch flies on, and kicks the piano and the music stops. The Giant and the gypsy do not notice the witch, and blame the audience, and after a lot of shouting on the audience's part, the two performers walk off. Meanwhile, the witch comes back and starts the piano again. The Giant and the gypsy return, forgive the audience and go on with the act.

"We repeat this, the witch coming on and stopping the music etc., a couple more times, and each time we find that the children in the audience make a huge amount of noise, with the old 'Oh no we didn't' business. Eventually, the witch is caught and thrown out, and the act finishes.

"We also have a skeleton dancing to a very fast piece of jazz music. Each time the trombone slides up or down, the skeleton's head flies up in the air, and the audience usually roars with laughter when the whole body shoots up out of sight, and just the limbs are left dangling, dancing away as before.

"We try to get our audiences involved in all the acts we do as much as possible, as we find that it is more enjoyable for us and them.

"This year we shall have to make up a totally new show, as people for whom we performed last year, have said that they will be inviting us again.

"We did one large stage show on Hallowe'en, so we made up a special Hallowe'en story. We entertained about a hundred people.

"I wish all other Pelpups very good luck with their shows, and hope that they enjoy them as much as we do."

CATHERINE ATKINSON, 6 CROSS STREET, WATH-ON-DEARNE, S. YORKS says "My friend Nicola and I have 15 puppets between us, and every so often we put on a show. We did one in the summer for our friends, but more often for the family.

"We think that the puppets are very good, and the scenery excellent. I enjoy puppeteering a lot. The plays we have done are 'Hansel and Gretel', 'Dick Whittington', 'Rapunzel', and a circus."

JOANNA LANGFORD, 26 LUCERNE AVE., WATERLOOVILLE, HANTS. writes:- "I started collecting puppets two years ago, starting with Pinocchio, and my cousin had the skeleton.

"The second one I had was the Old Lady, which was bought for me for having four teeth taken out!

"Well, now we have reached the stage where we can put on shows. Each year we have done a show for the W.I. at Bournemouth, and they really enjoy it, so do we. We also do a children's show, so we do quite well.

"The first play we did was 'The Trials of Mr. Whackem', who, as you may gather, is a schoolmaster!"

CHRIS MANN, from MAIDENHEAD, BERKS. writes:- "I have got a very good lighting system for my theatre, and I thought the other Pelpups might like to hear about it.

"All you need is a model railway transformer, some small bulb-holders, some bulbs and wire. Connect the end of the wire to the holder, and the other end to the control, and you have a lighting system with a dimmer switch."

(*Pelpups, please remember to get an adult to check any lighting systems using electricity, before you turn them on. You will not be popular if you plunge the whole house into darkness or electrocute someone.*)

MICHAELA (no surname) from 39, ROUNDWOOD AVE., RAVENSCLIFFE, BD10 ULL, *and several others, have written to ask from which countries they can have penfriends. The answer to this is that we cannot guarantee that anyone will get a penfriend from anywhere. All we can do, is to print your requests, and hope that a suitable Pelpup will answer them. We have members from most countries in the world, except from Eastern Europe, Russia and China, however in some cases a country might have just one member, and if we print a list, and everyone asks for a penfriend in that particular country, a lot of you are going to be disappointed. So give a wide choice, and hope.*

GUY RAYMENT, EASDEN HOUSE, HOLLYBUSH CLOSE, POTTREN END, HERTS. writes:- "My mother took me to see 'Dick Whittington' in London, and as we arrived early, we stopped off at Hamleys, and I was struck by the largest selection of your puppets I have ever seen. Anyway, the lady at the back of the counter was really helpful, and showed me puppets, scenes and old Pelpup magazines. In fact she gave me a 1966 no. 12, Winter edition.

"When I got home, I was pleased to see how today's magazines are still the same in many ways, such as quality, and most important of all perhaps, the amount of contributions by the readers. It is nice to know that you are with a secure and long-lasting club. But one thing I did notice was the price, what a change, for in 1966 you could get a five year subscription for 10 shillings (50p), truly remarkable."

(*You ask your parents how much a gallon of petrol, a loaf of bread, or even a postage stamp cost fifteen years ago, Guy. I think you will see that you are not doing too badly with the present subscription*!)

MICHELLE JONES, 26 ELLIS AVE., RAINHAM, ESSEX has some ideas for easy shows, which do not need particular characters. "The talent contest is an easy show, and you can use any puppets. For example, the clown can do handstands, press-ups, go to sit on a chair and miss it, or play on an invisible piano. Or the policeman can tell the audience about the Green Cross Code, then tell them to look out for a villain, and as the curtain closes, the villain runs across the stage.

"The schoolmaster could do tricks with the help of the audience. I find that my audiences like this a lot.

"Another idea is for an old lady to be washing the theatre floor. She opens a cupboard, and out pops a skeleton. She runs off in a fright, and the skeleton does some tricks, then returns to his cupboard, so that when the old lady returns with help, the stage is empty. She opens another cupboard, and out comes the clown. He does a few tricks, and the old lady wishes for a fairy. The fairy helps the old lady get rid of the clown, and magically washes the rest of the floor. The old lady goes home exhausted.

"I hope I have made my ideas clear to you. You do need some help. My friend Karen helps me."

SOPHIA DAVID, from FT. MACLEOD, ALBERTA, CANADA writes:- "I have been interested in puppets for many years now, but changed to marionettes two years ago. I have been doing shows with my friend, Sarah, and we have formed a group called Pioneer Puppeteers, in which both our families are involved.

"I am originally from England, and so whenever we go back, we buy more puppets. My dad is building me a new stage that is collapsible, since the old one was just a converted 'fridge' box. I have 5 puppets and Sarah has 6. We were wondering if you made a puppet that we could dress ourselves?"

(*I am sorry, Sophia, but we do not make puppet kits any longer*).

RICHARD TUNLEY, 58, BROADWEIR RD., CWMBRAN, GWENT writes:- "I have 35 puppets, 33 of which are Pelham puppets. My favourites are Animal, the skeleton, and the queen.

"I have put on quite a few shows, and the acts which seem to go down best are the skeleton's disappearing act, Rod Hull's Emu, the policeman, and the wolf, although all the acts are enjoyable.

"In a show, dream sequences, or garden scenes in which the animals and fairies dance, always go down well. So, to give the SL fairy more movement and character, I attached an extra string to the back of one of her feet, so that her leg can be pulled up behind her, like a ballet dancer. This I find very realistic and effective.

"In edition 38 of the Pelpup News, you showed details of how to build a permanent stage from tubular steel. Using the same principles, my father and I built a similar stage using wood, and it turned out pretty neat.

"A problem I find in shows where the audience is close to the stage, is the sound of the puppets' feet on the wooden stage floor. I overcame this problem by using a piece of carpet, turned up-side-down on the stage floor. I turn it up-side-down to cover up the pattern on the carpet. I can recommend this to anyone."

ANDREW FLEMING from NEAR HASSOCKS writes:- "Me and my sister received a puppet theatre for Christmas last year. Our Dad made it because we are mad on puppetry. The lighting is very good, and we have floods top and bottom.

"One of my puppets is a giant, and every time he comes on I switch off the top floods, but if I installed a green bulb I would either have to put greens all along the bottom, or just have two, which would not look very light."

(*I find your letter a little hard to follow, Andrew, but I suppose you switch out the top floods to make the giant look taller, and you would like to have a green light to make him look more frightening. Well, obviously, you have no time to start changing bulbs in the middle of a play . . . the audience would get bored. Some people make a device, circular in shape, in which are set discs of coloured glass. This is fixed to a rod beside the spotlight, so that it can be rotated, and the coloured discs can be set in front of the light.*

I think you would have to use glass in front of your lights, because of the heat from the bulbs.

The only other thing I can suggest is making a 'hat' for a powerful torch. A cardboard ring, to fit the torch, with several layers of coloured tissue fixed to the ring to form the 'crown' of the 'hat'. Try this, it can be quite effective, and it does not cost much. You can have 'hats' of various colours. A cycle lamp is a good sort of torch to use, as it will stand up.)

SARAH GAFFEN from ARLINGTON, VA., U.S.A. writes:- "My sister, two friends, and I, gave a performance of 'The Princess and the Pirate' at our local library. There were about thirty children from the age of 2 to about 8 watching.

"At the beginning we had the skeleton, (we call him Elvis Pelvis) dancing to the song 'Dry Bones'. The kids loved that.

"One puppet got tangled and another twisted, so we had to make a few changes from the original script. For example, instead of a fairy Godfather, we had to have a fairy Godcow!

"We may do another show at the end of June, for a Day Care Centre near us.

"We had one major problem. In rehearsals, the skeleton's strings kept breaking. What kind of cord do you use for his strings?"

(*I am sorry to hear about the strings. They do wear out in time, especially where they get rubbed as with the skeleton's moving parts.*

The puppets are strung on special linen thread. If you need new strings, write to us, saying for which puppet they are needed, and we will send you the right set. Approximate price of strings + postage 36p.

Do not forget to send your name and address—CLEARLY written.)

KIM, from the U.S.A. writes:- "I went on vacation to Germany last summer, and in almost every toyshop there are Pelham Puppets. I bought a puppet named Gretel.

"I was so excited that when I got home, I called my friend, Karen, who has a puppet too, Pinocchio. We decided to have a marionette show. After two days of making scenery, and practising our parts, we were finished. We did a show called 'The Magical Boy and the Wishful Girl'. It was by K & K Inc. It turned out a success."

STEVEN GOVE, of 1, COLLEGE HALL, HILLSIDE, by MONTROSE, ANGUS, SCOTLAND writes:- "This is to tell you about my puppet club, the 'Hillside Puppet People'. The members are my brother, Richard, John Salmon, Anne McKechnie, and Pauline Findlay.

"We have done two plays at the Hillside Primary School. The first was called 'The Lost Horse', and the second 'The Day that Dobbin Spoke'. We also did this one at a Parent Teachers meeting, and it went well until the wizard puppet (which we were using in the play) got tangled up when I hung him up. He was quite difficult to work properly when he came back on stage.

"We also did a modern version of the Good Samaritan at our local Sunday School Christmas party, which all the children from age 3-12 enjoyed. We are going to do the 'Double Event' from your book of twelve plays at Sunday School and at John Salmon's birthday party.

"I have a stage which my dad kindly made for me, and I have material for curtains, which my mum is going to fix for me.

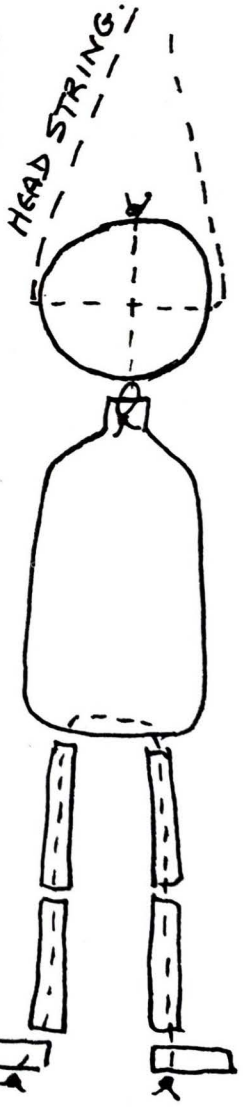
"The club owns 19 puppets, of which 6 are mine. I have attached a string to the tail of my horse puppet, so that when he dances, he can wave his tail in the air."

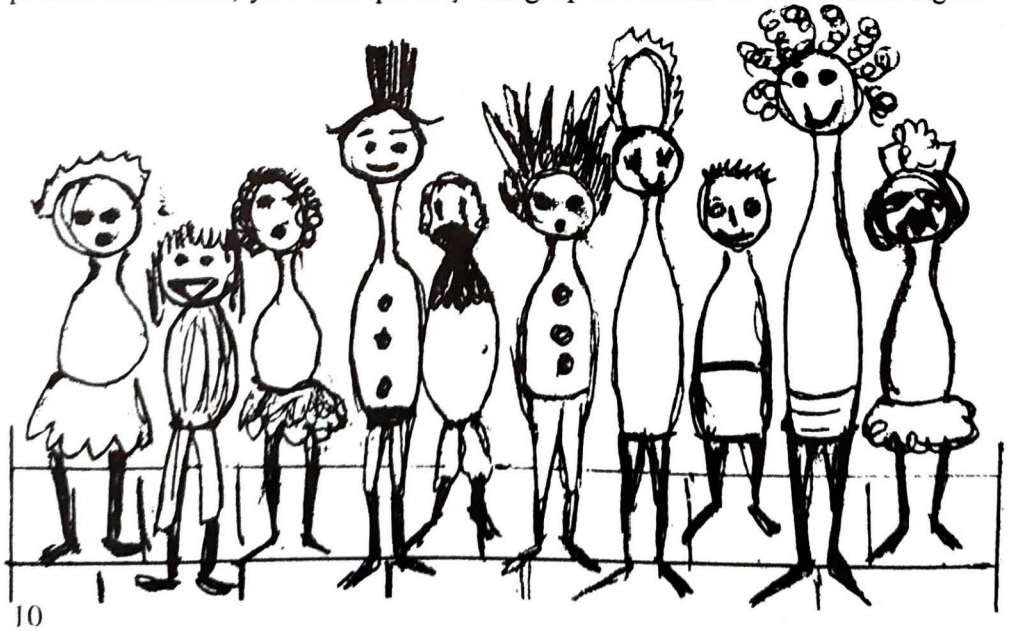
DARYL WORBEY has sent the following idea for an act, which he finds very popular with small children, and is very simple to make. All you need is ten plastic bottles, ten balls, dowelling, twenty small pieces of wood for the feet (Daryl has used 3″ ply), green paint, and some scraps of material.

Drill through four short pieces of dowelling, and two foot pieces, and make two holes in the base of the bottle. Take a length of thin string, or carpet thread, knot one end, and thread it through a foot, two leg pieces, the bottom of the bottle, two leg pieces, and the other foot piece. Knot the thread, leaving enough slack for the legs to move.

Make two holes in the neck of the bottle, pass a thread through and knot it, leaving a long end, which you thread through a ball and knot, having first made the holes, of course. Next make two holes in the ball at the 'ear' position. Through these, pass a long thread. This is the string which will be attached to the control, so you will leave the final sizing of this until you have made the other nine bottle people. Paint, and dress.

The Control is a long bar, with ten hooks in it. As the song of Ten Green Bottles progresses, you gradually flip the strings off the hooks, and slide the puppet away from behind the wall. If you put some hooks into the back of the proscenium arch, you can quickly hang up the fallen bottles out of sight.





Forthcoming Attractions

POLKA CHILDREN'S THEATRE

240 The Broadway Wimbledon London SW19

01-543 4888

This is well worth a visit, for as well as the shows they put on, there are exhibitions, of toys and puppets, a toyshop, a playground, and the Polka Pantry.

Their programme for the summer holidays is as follows:-

'Gubbins', which tells of life on the farm 100 years ago. A mixture of actors and puppets.
July 4th, 11th, 18th, 25th, at 11.00 a.m. and 2.00 p.m.
July 28th to August 1st inc. at 11.00 a.m. and 2.30 p.m.

White's Wonders present 'Light Fantastic'. The development of the Victorian Picture Show.
August 4th to 8th inc. at 11.00 a.m. and 2.30 p.m.

Festival of Punch and Judy. Performances by Punch and Judy Professors. Open Workshop, where you can learn to make your own Punch and Judy puppets, and special toys on sale.
August 11th to 15th inc. 11.00 a.m. and 2.30 p.m. in the Auditorium; 11.30 a.m. and 3.00 p.m. in the Adventure Room.

Towser and the Great Bone Robbery for younger children.
August 18th to 22nd inc. at 11.00 a.m. and 2.30 p.m.

Unicorn. Special Summer Holiday Show.
August 25th to 29th inc. at 11.00 a.m. and 2.30 p.m

The Box Office is open Tuesday to Friday, 9.30 to 6.30. 01 543 4888. Ring them to find out the price of tickets, which range from 90p to £1.25 for children and double for adults. You can visit, without seeing a show for 20p.

Scottish International Puppet Festival August 9-22, 1981.

The puppet companies involved in this festival are:-
The Amazing Mr. Bones from Glasgow
Black Box Puppets from Oban
Merry Go Round Puppets from Kirkcudbright
Pavla's Puppets from East Kilbride
Storytime Puppets from Glasgow
The Theatre of Marionetts

If you can get to Edinburgh, between 9th and 22nd August you have a wide choice of shows to visit. Watch your local press for details, or write to:
Peter Grant, Chairman, S.I.P.F.A.
Barntimpin House, St. Anna, Lockerbie, for full programme, enclosing a stamped addressed envelope.

Norwich Puppet Theatre . . .

Summer Season 1981

Performances daily except Mondays, 2.30 p.m. and 6.30 p.m. from Tuesday 21st July to Thursday, 3rd September.

Pinocchio is presented on Tuesdays, Wednesdays and Thursdays.

Jack and the Beanstalk
and
Peter and the Wolf
} Fridays, Saturdays, and Sundays

Adults £2.20 Children £1.20 Box Office (0603) 29921.

Shari Lewis Writes

Lambchop was born because my father suggested, "If Mary has a little lamb, why shouldn't Shari have a little lamb". Like all the teenagers, I shrugged off my father's suggestion, but the next time someone said, "I want to make a puppet for you", I said, "Why don't you make a lamb".

When I went to the Tower of London, one of the Beefeaters said to me, "Ain't you the one with the *mutton chop!*" Only in England!

My Fred Astaire puppet is 5′8″ tall and was made by a mask maker. I started out as a ballet dancer, and in the course of this lovely number (which is one of my favorites) I talk about the fact that I never saw myself doing puppets—I always wanted to dance with Fred Astaire.

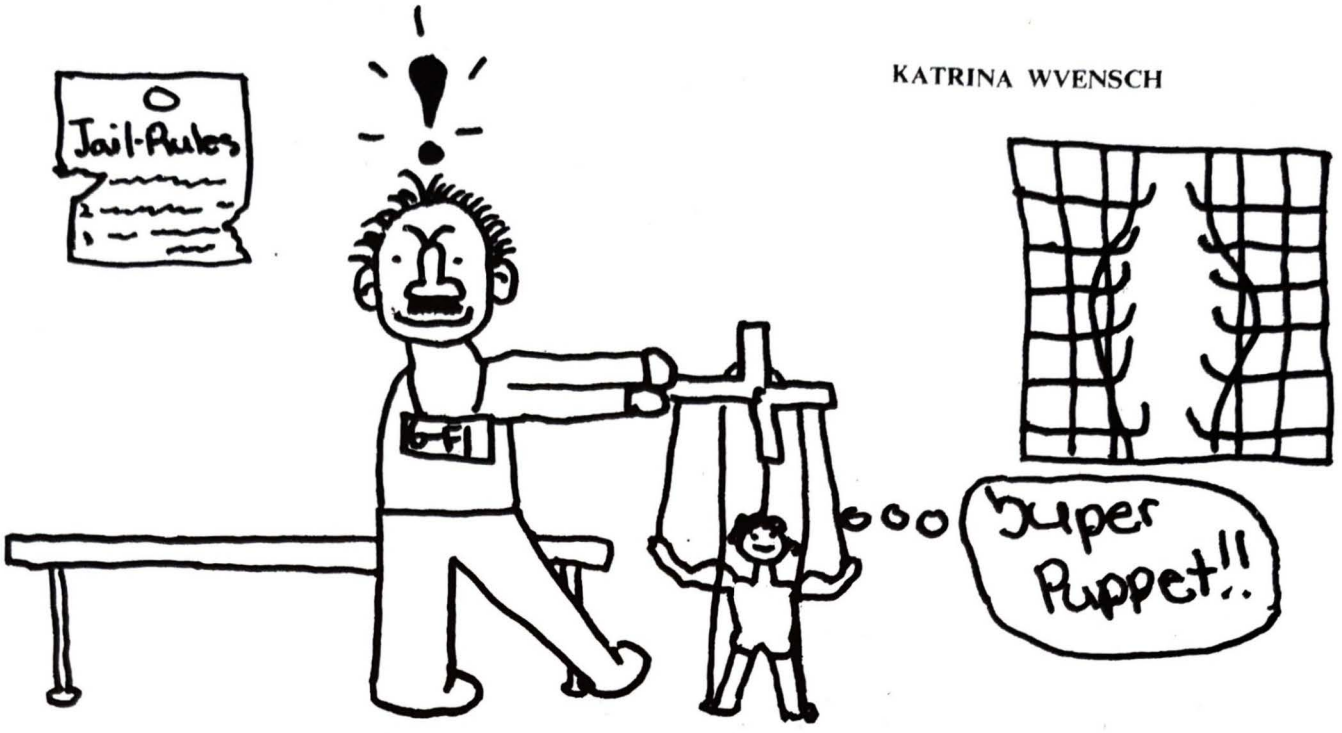
My "Ladies of the Chorus" are brand new. They have appeared on television once in England (on the Paul Daniels Show, BBC) and will be appearing in my holiday special throughout the world called "Shari's Christmas Concert". They are 5′4″ tall, and I do love being one of the dancing girls!

This entire family of fuzzy friends has worked with me for a number of years now.

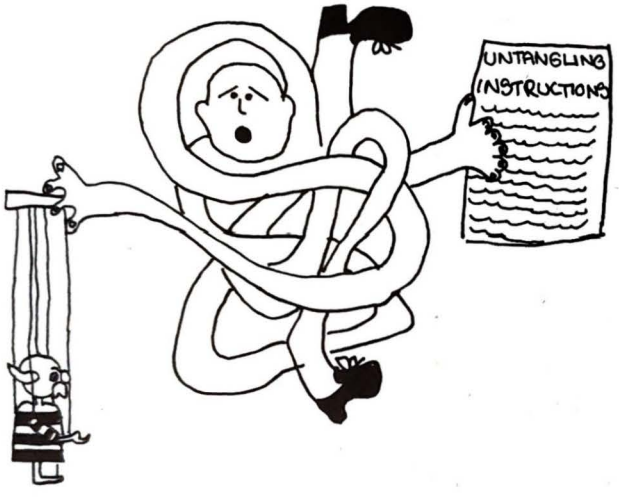
My very favorite puppeteering is working with my teenage daughter—each of us manipulating two puppets, performing barbershop quartet.

Unfortunately, my daughter is now at college (Columbia University) and so duets are the best I can accomplish at the moment! (Except for the dancing girls, of course).

There are further pictures of Shari's puppets on page 22.



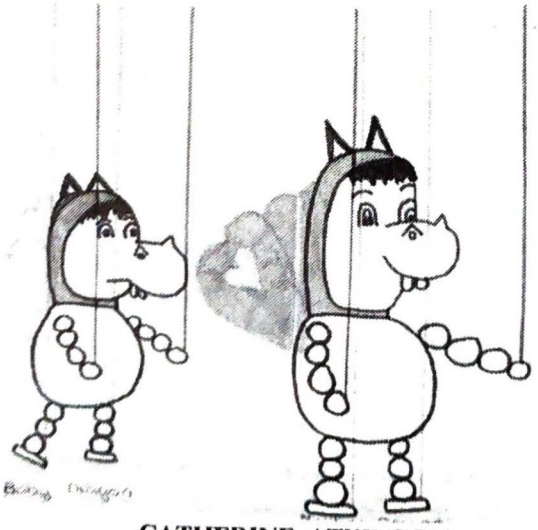
KATRINA WVENSCH



HANNAH GRIFFITHS

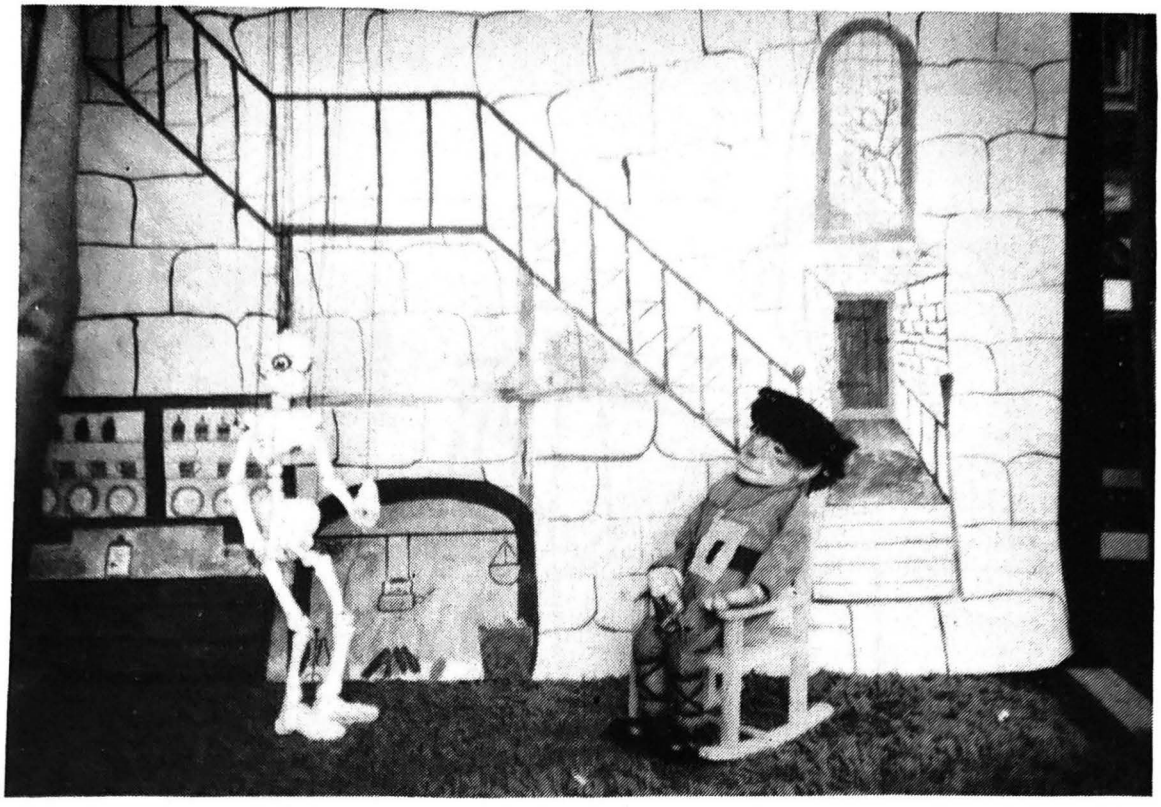
Never mind the puppet . . . . . what about me!!

"Come on and stop 'dragon' those feet of yours!"

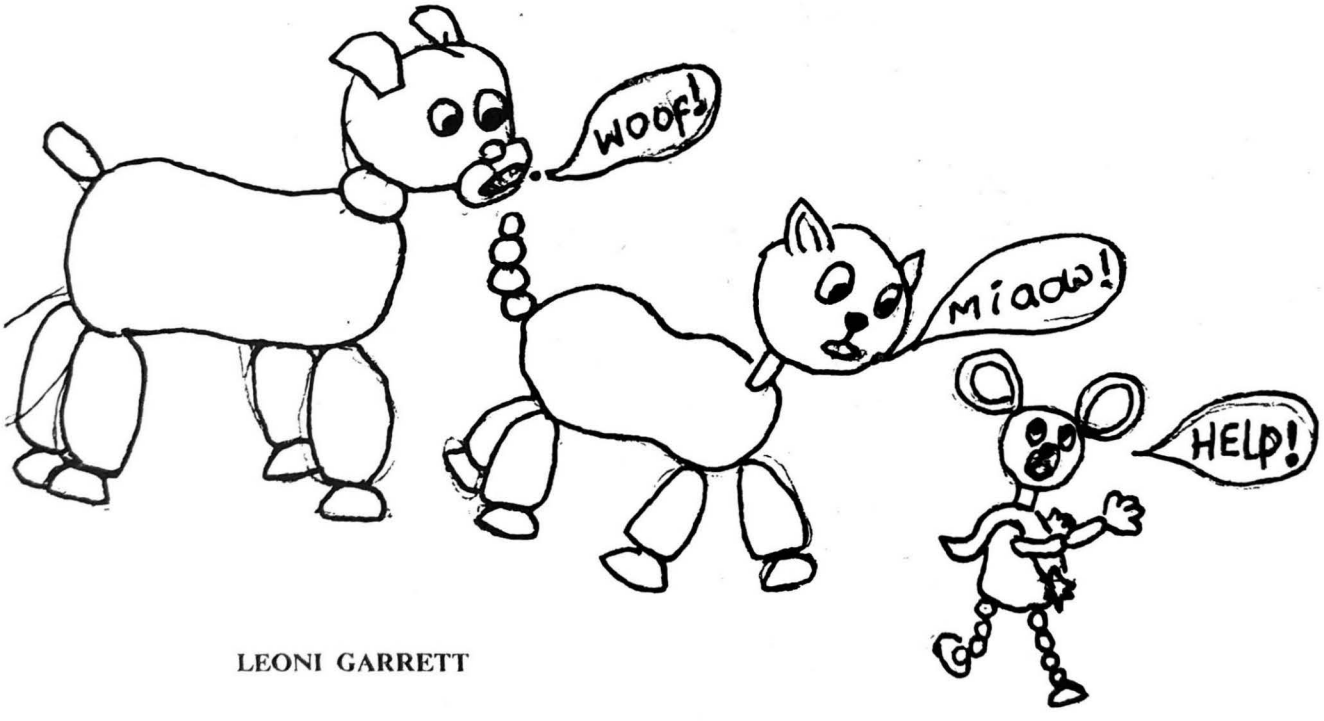


CATHERINE ATKINSON

HENK VEENSTRA



GUY RAYMENT



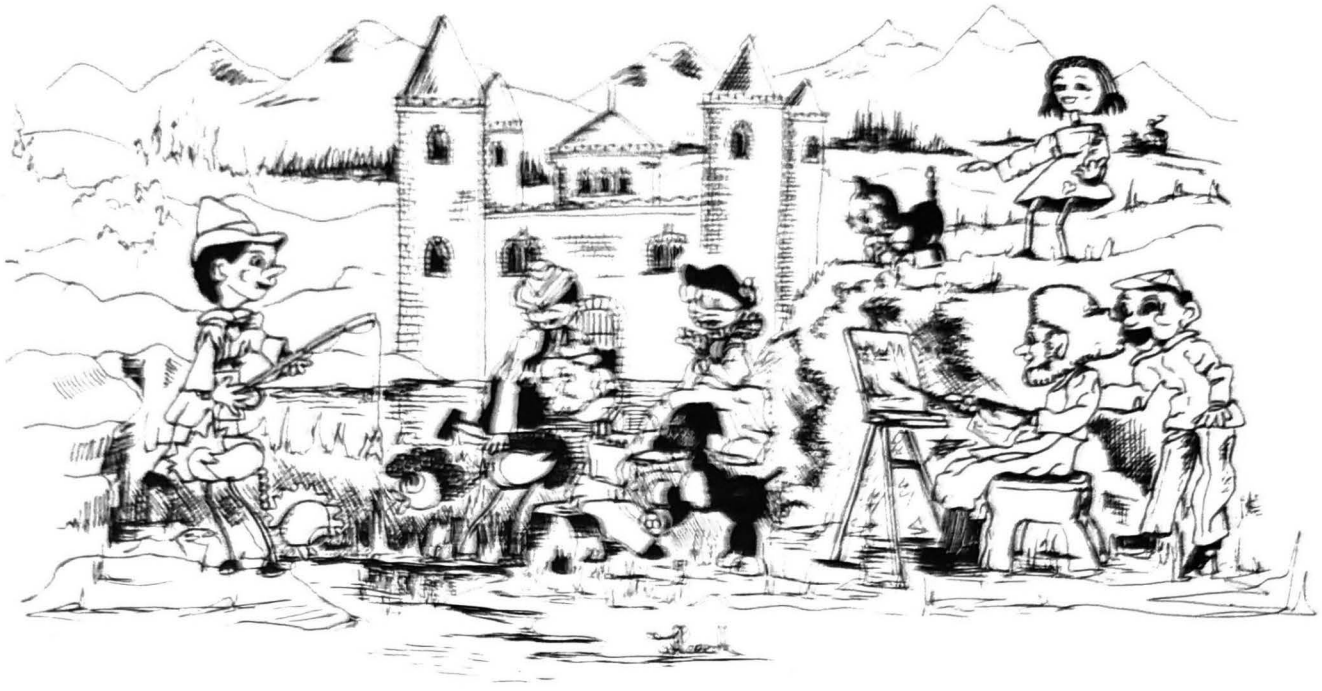
LEONI GARRETT

Pelpups Please contact:-

HEATHER ASTBURY, aged 9, of 32 Middle Park, Inverurie, Aberdeenshire, would like someone living near her to help her with her puppet shows.

SARAH MCQUAY, of 5, Manor Farm Close, Mickle Trafford, Nr. Chester, CH2 4EZ, writes:- "None of my friends are interested in puppetry, and now that my puppet, Cinderella has two friends, Fritzi and Mitzi, I would be very interested to know if there is a group of puppeteers around Chester, who are members of the Pelpup Club. If there is not, I would like to start one.

Would you print my name and address in the next magazine, so that if there are any Pelpups living in my area. they can contact me?"



SPOT THE DIFFERENCES

There are 12 points of difference between the two drawings. Put a small circle around each, enter your name and address in the space allowed and send in your entry. Closing date for this competition and the painting competition 25th November 1981.

Name .....

Address .....

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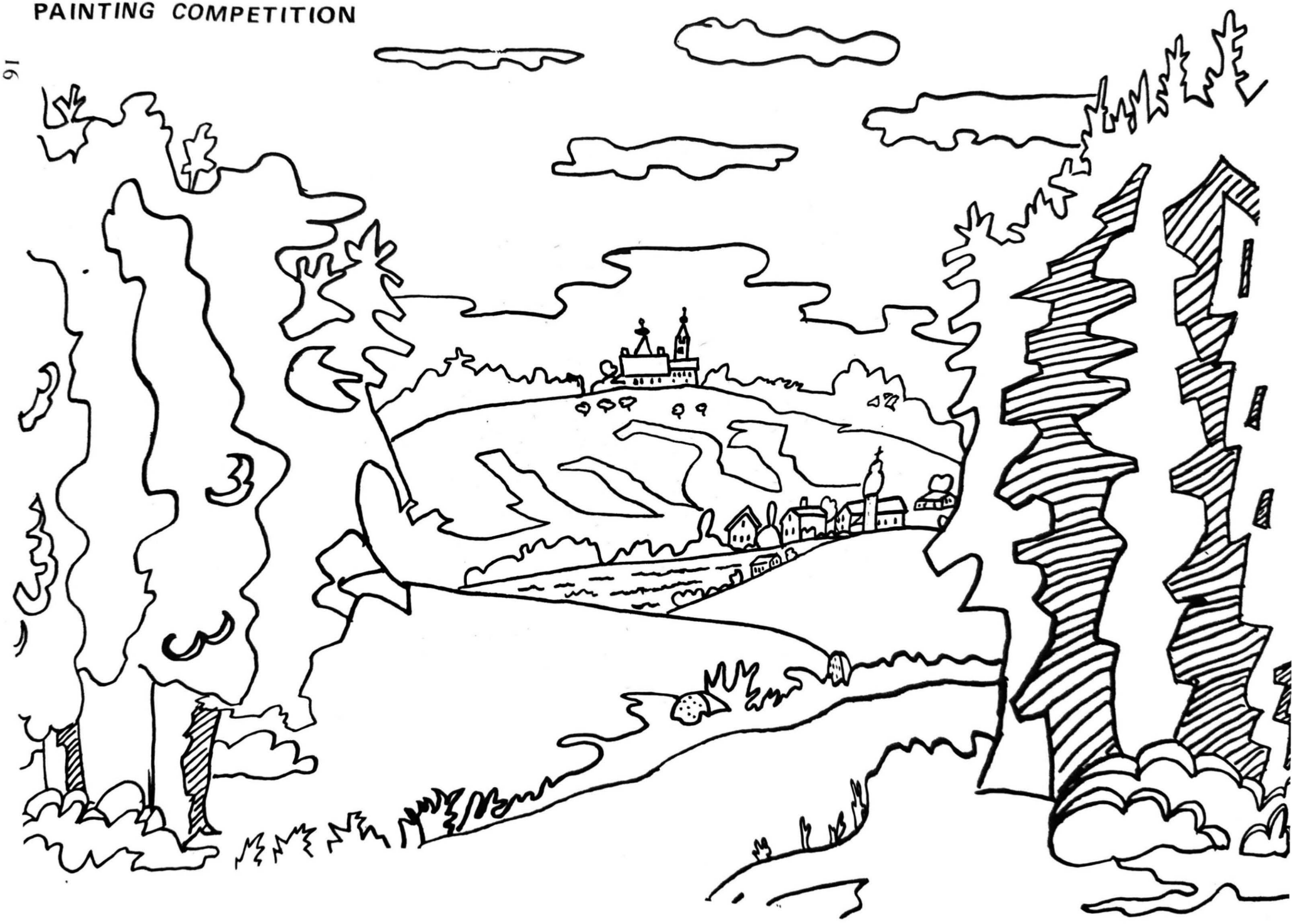
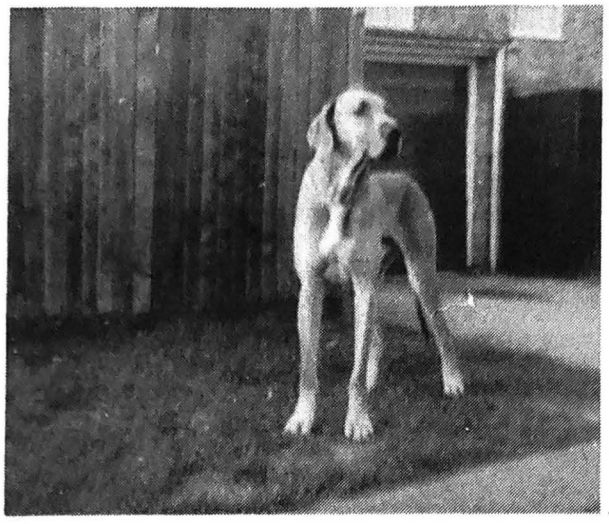


Karen Rank's *Winning Entry* for Backdrop Cont



Joanna's dog

Joanna Woods writes:- Thank you for my magazine. I am writing to apologise for the last letter I wrote, complaining that my magazine had not arrived. As I found out today, it was not your fault—the Postman had been scared of our dog. (I'm not surprised!)

The Princess and the Baked Bean

by ELIZABETH HANCOCK

Characters
KING ARCHIBALD—SKELETON
QUEEN FELICITY—TYROLEAN GIRL
GIRL—BALLET DANCER
HORACE—TYROLEAN BOY

SCENE ONE
(*The sitting-room of the palace.* THE KING *and* QUEEN *are sitting down*)

NARRATOR: Once upon a time, there lived in the kingdom of Clapton-on-Sea, a King and Queen. Now don't be alarmed—yes—the King is a skeleton. You see, he died tragically when playing with his young son's tricycle. Now their son, Horace, is grown up, and has gone to seek a bride.

QUEEN: Oh my dear! Horace is coming back, or so it says in this telegram. The poor lad still hasn't found a bride.

KING: Yes, I'm afraid he's setting his sights too high. There aren't many well-bred young princesses about these days.

(*There is a knock at the door*)

QUEEN: Answer that will you, Butler.

KING: You keep forgetting, Felicity dear, we haven't a butler any more. We've fallen upon hard times. I'll go.

(*He opens the door*)

KING: Good evening. What is it you . . . . . ?

(*Voice screams*)

GIRL (*off*): Aagh! It's a skeleton! Oi knew this place was 'aunted!

QUEEN: Don't worry, he's only my husband. Come in whoever you are.

(*A rather bedraggled* GIRL *walks in*)

GIRL: Corr! Nice 'ere i'nt it?

QUEEN: What are you doing here?

GIRL: Well, Oi was just goin' along to the Chinese Takeaway, when Oi got caught in this storm.

QUEEN (*aside to* THE KING): Do you think she might be a princess? After all, if she is, she might be suitable for Horace.

KING: I hardly think so, my dear. However, she might be. If you make up a bed, with twenty mattresses and twenty sleeping bags, and put a baked bean under it all, you will see. For if she is bruised in the morning then she is a princess.

QUEEN: Yes, I will. But why not a pea? That's what your mother used when she wanted to find out about me.

KING: I can't afford peas.

CURTAIN

SCENE TWO
(*A bedroom in the palace. In the middle, there is a bed piled with mattresses and sleeping bags. A ladder leans against the bed*)

NARRATOR: So, the girl had a bath, and dressed in fresh clothes. The Queen cooked her a meal, and made up the bed, with the baked bean under the mattress.

(QUEEN *and* GIRL *enter*)

QUEEN: Here is your bedroom, my dear. Sweet dreams!

(*Exit* QUEEN)

(THE GIRL *climbs up the ladder, and onto the bed. Lays down, and starts to snore. Lower lights.* GIRL *falls off bed*)

GIRL: Ouch, ooh. ow! Why did those silly people make this bed up so high?

(GIRL *climbs back up the ladder to bed again*)

CURTAIN

SCENE THREE
(*Same as Scene One*)

NARRATOR: Next morning, and many falls later, the Queen woke her up.

(*Enter* QUEEN *and* GIRL)

QUEEN: Did you have a good sleep?

GIRL: Ner, it was orful, I'm all bruised, 'cos Oi . . .

QUEEN: Archibald, Archibald, come quickly. She IS a Princess!

(*Enter* KING *with* HORACE)

QUEEN: Oh Horace, my sweetie-pie, you're back!

HORACE: Yes, I caught the early train from Timbuktu.

KING: We heard that you have had no luck in finding a wife, so we have found you this beautiful princess.

HORACE: Oh, oh, just to look at her takes one's breath away!

KING (*aside*): Yeuk! I can't stand love scenes.

HORACE: Tell me, were you truly wafted from paradise?

GIRL: Ner. Luton Airport.

NARRATOR: So they were married, and lived happily ever after.

CURTAIN

NOTES

Use cardboard crowns for the King and Queen.

Use a doll's bed or the puppet's box for the bed, and pile it high with doll's blankets etc.

To make the girl look 'bedraggled', slightly dampen her hair and tie it back for scene two.

The Friends Fight Back

by Stephen Briffett

Cast
BENGO
POODLE
MOTHER DRAGON
BABY DRAGON
WITCH

Scene One
(*In a wood.* BENGO *and* POODLE *enter and see* MOTHER DRAGON *and* BABY DRAGON)
POODLE: Oh look, Bengo, there are two horrible dragons!
BENGO: They are going to eat us. RUN.
(*They run to the side of stage*)
BOTH DRAGONS (*together*): Come back! We won't hurt you.
BENGO: I don't think those dragons would really hurt us, Poodle. Come on, let's go back.
POODLE: Yes, then we can see what they are really like.
BABY DRAGON: I wish they would come back, then we could play something good.
(*The* TWO DOGS *sneak up, and* MOTHER DRAGON *sees them*)
MOTHER DRAGON: Look, they have come back. Let's speak to them.
BENGO: They are not going to eat us, are they? I think they just want to make friends.
POODLE: Are you going to eat us?
BOTH DRAGONS: No, we won't eat you, but we do want to be friends.
BABY DRAGON: We haven't introduced ourselves yet.
BENGO: Well, my name is Bengo, and this is Poodle.
MOTHER DRAGON: My name is Mother Dragon, and this is my baby, Baby Dragon.
BABY DRAGON: What shall we do now?
POODLE: Why don't we have a tea party?
BABY DRAGON: Wheee . . . what a good idea.
MOTHER DRAGON: All right, we will have a tea party. Meet back here in five minutes. That will give us all enough time to get some food, then we will go to my garden, and have our party.
BENGO: Don't forget to bring plenty of food!
CURTAIN

Scene Two
(*In garden, with a house in the background*)
MOTHER DRAGON: Here we are then. Set the food out, and let's see what we have all brought.
BABY DRAGON: I have brought some jelly. It's a bit splodgy, because I dropped it, but it's still all right to eat!
MOTHER DRAGON: I have got some cakes, with honey in the middle, which I made myself.
BENGO: I've got some Coke. It's very fizzy.
POODLE: And I've got some dog biscuits.
(*They sit down, and start to eat*)
POODLE: Mmm, this cake is nice.
BENGO: This jelly is nice too. Though it is a bit splodgy!
(*Things begin to happen as* THE WITCH *comes on stage*)
WITCH: I will wreck everything! Ha! Ha! Ha! Kick everything over and over. Ha! Ha! Ha! This is fun.
(*Food and drink go everywhere*)
BENGO: Let's get out of here.
MOTHER DRAGON: Grrrr. Get away you horrid witch.
(WITCH *flies off*)
BABY DRAGON: There's nothing left.
POODLE: Well, there is one cake that I can eat.
MOTHER DRAGON: Come on now, we'll clear up all this mess.
POODLE: I'll kick this bit of splodgy jelly over there.
(POODLE *kicks jelly off stage, and a faint yell is heard*)
MOTHER DRAGON: We'll have another tea party next week, then the witch won't be able to spoil it, like she did today.
BENGO: That's a good idea. See you next week.
(BENGO *and* POODLE *go off together, and* THE DRAGONS *go off together. Enter* WITCH)
WITCH: I'll get that Poodle for hitting me with that splodgy jelly. Got me right in the eye. Little do they know that I heard every word they said, so I'll be there next week to ruin that tea party. HA! HA! HA!

Scene Three
(*In the garden again, a week later*)
MOTHER DRAGON: Let's look around for the witch, she might be hiding, so that she can leap out and ruin our tea party again.
BENGO: All right, that's a good idea.
POODLE: I'll just go and get my lemonade. I left it over there.
(POODLE *walks to the edge of the stage, so that he can still be seen.* THE WITCH *comes to where the* POODLE *is*)
WITCH: Ha! . . Now I've got you Poodle!
(WITCH *takes* POODLE *off stage, then returns alone*)
BENGO: Where's Poodle?
MOTHER DRAGON: I don't know.
WITCH: I do.
MOTHER DRAGON: Well, where is he?
WITCH: I'm not going to tell you, but I am going to ruin your tea party!
(THE WITCH *kicks everything over, amd flies off*)
CURTAIN

Scene Four
(*At the Witch's cave. Have a black cooking pot beside* THE WITCH, *with* THE POODLE *in it*)
WITCH: Ha! Ha! Ha! Now I am going to eat you Poodle.
POODLE: Help! Mother Dragon! Help!
(MOTHER DRAGON *flies onto the stage, knocks over* THE WITCH, *then helps* POODLE *out of the pot*)
WITCH: Get away, you stupid dragon!
MOTHER DRAGON: Off you go, Poodle, I will take care of this witch.
(*Exit* POODLE)
WITCH: I'll drink some of my magic potion, to make me stronger.
MOTHER DRAGON (*aside*): She does not know that I have put some sleeping powder in her potion!
WITCH: Now, I'm stronger than you Dragon. Oh no! What's happening . . . .
(*She falls suddenly asleep*)
MOTHER DRAGON: You can come out now, you three.
(*Enter* POODLE, BENGO *and* BABY DRAGON)
BABY DRAGON: Doesn't the witch look nice when she is asleep?
POODLE: Yes, she does.
MOTHER DRAGON: Come on, let's get her to prison.
BABY DRAGON: Yes, she deserves it.
CURTAIN

Scene Five
(THE WITCH *has woken up, and is in prison. Have a blank background*)
WITCH: Who put me in here? I'll put a spell on them, when I get out.
BENGO, POODLE, BOTH DRAGONS: We did, to teach you a lesson.
WITCH: I will put a spell on you. I will. I will. I will.
BENGO: Oh shut up, you old witch! Now we are going to have our tea party, and you cannot spoil it.
WITCH: Oh you horrible creatures!
CURTAIN

The Mystery of the Christmas Pudding

by ANNETTE SCOTT

Characters
GIRL (GRETEL)
MACBOOZLE (SCOTSMAN)
WITCH
GHOST
SKELETON
FAIRY
DOG

SCENE ONE
(*Curtains open to a living-room.* THE GIRL *is sitting by the fire*).

GIRL: Oh dear, it's Christmas eve, and I am not ready for Christmas. I've got to take something round for Aunt Madge, if I'm to be allowed to stay at her house all day.

I know, I'll make a lovely Christmas pudding! She adores them.

CURTAIN

SCENE TWO
(*In the kitchen,* THE GIRL *is making the pudding*)

GIRL: There, I think that is all the ingredients.

(*Carol singing is heard in the background*)

GIRL: I can hear singing . . . I must go and find some money.

(*Exit* GIRL, *and enter* THE WITCH)

WITCH: Good, she has gone. This gives me an excellent chance to steal the pudding. I will bake it in my old oven at my lair. Ha, ha, ha. I can hear her coming back, so I had better go, but I will have her pudding with me. Sshh! Don't tell her who took it, will you? Promise? Good. Byeee. Ha, ha, ha!

(*Exit* WITCH, *and* GIRL *enters*)

GIRL: I'm back, but oh dearie-me! Where is my Christmas pudding? Do any of you have it? . . . You don't! Oh, it isn't fair. Here I am, working hard to make a pudding, and somebody steals it. (*Sighs*) Oh well.

CURTAIN

SCENE THREE
(*The Witch's Lair*)

WITCH: Heh, heh, heh! Now I am here, there is no way the girl will get her Christmas pudding back. I must light a fire, because my oven won't work. Now, where are the matches? I'll have to go and look for some.

(*Exit* WITCH, *and enter* FAIRY)

FAIRY: Ah, there is the missing Christmas pudding, which I will try to rescue for the girl. Don't tell the witch that I was here, will you? Here she comes now!

(THE FAIRY *hides as* THE WITCH *enters*)

WITCH: Good, I have found my matches, and now to light a fire . . . a nice bright fire . . . There, that'll be just right for my Christmas pudding.

(*She places the pudding on the fire, and sits down. Soon she is fast asleep. A* GHOST *and a* SKELETON *enter*)

GHOST: We are the guardians of the Christmas pudding. Anyone attempting to steal it, shall be dealt with, VERY seriously!

(GHOST *looks about while* THE SKELETON *dances to 'Dem Bones'.* BOTH *exit.* FAIRY *comes out of hiding*)

FAIRY: Ah good, they have gone. Now I must take the pudding. I shall have to use my uplifting spell. Kazam . . Scwat . . Smalakazam . . Bimkazam? Oh dear, it isn't working! Someone's coming!

(FAIRY *hides. Enter* MACBOOZLE)

MACBOOZLE: Hello, my name is MacBoozle, and I can smell Christmas pudding. I love Christmas pudding, you know. I do, I love it! I came here thinking that I might be able to have it if I asked nice, like. But, there is no-one here, and I can't even see a Christmas pudding! Where is it? . . . Behind me? . . . There's nowt behind me but a silly old fire! . . . What did you say? . . . To the left? . . . To the right? . . . No, no! Oh, I've found it now. Behind me all the time it was! Now, why didn't you tell me? I will take the pudding and trot off. (*Goes to pick up the pudding*) Ouch! It's hot! I will have to try to blow the fire out. (*Tries blowing the fire*) Oh dear, I can't do it. Will you all help me? Blow after three. One, two, three. (*All blow*) Oh! Thank you, thank you, I have done it with your help. Thank you kindly, like. Goodbye. Goodbye.

(*He picks up pudding, and walks off quickly.* FAIRY *comes out of hiding place*)

FAIRY: What shall I do now? He has gone off with the Christmas pudding. What a to-do! The witch is still asleep in her chair, but I'd better leave before she wakes up. Look, look!! She is waking up . . . oh no!

WITCH: 'Ere! Did I 'ear someone say she would put a spell on me? Oho, it's a fairy, and I HATE fairies.

FAIRY: So you wish to challenge my powers?

WITCH: Yes, if you have any powers, I mean fairies are so weak. Huh! Evil is far nicer. Oi, you out there . . yes, you audience, or whatever you call yourselves, cheer for me!

FAIRY (*to audience*): Don't take any notice of her! Cheer for me!

WITCH: I present the fight of the year.

(*Lots of spells are cast on each other. Eventually* THE FAIRY *wins and flies out*)

SCENE FOUR
(*At the Scotshouse*)

MACBOOZLE: Now I can eat the pudding all by myself, but I think I'll sit down because I've just walked half a mile! Oh, I'm tired, oh, dearie me. Look here comes my little dog, Jimmy. I call him Jimmy because he looks like a Jimmy, I suppose.

(*He takes an enormous swig from his bottle and nods off to sleep. Enter* FAIRY)

FAIRY: Oo goody! My spell has sent him to sleep. I must take the pudding now, before SOMEONE ELSE steals it!

CURTAIN

SCENE FIVE
(*As Scene One—the sitting-room*)

(THE GIRL *is sound asleep in the chair. Enter* FAIRY)

FAIRY: Here's the little girl. All I need to do is put it beside her chair.

(FAIRY *places pudding on floor and flies off*)

GIRL: (*wakes up*) I must have had a long sleep. I see something beside me. Well I'm blowed . . . it's my Christmas pudding! It's returned. Well I'll be off to my Aunt now. Goodbye.

CURTAIN

Here is a list of Pelpups who want penfriends:

SARAH JERVIS, P.O. Box 1558, Fort Macleod, Alberta, Canada. TOL OZO. Wants an English-speaking penpal, aged 12-13, from anywhere in the world. Her hobbies are stamp-collecting, ballet, guitar, sewing and skating.

ANNE STEELE, 417, W. Franklin St., Shelbyville, Indiana, 46176, U.S.A. would like to hear from an English girl, about 7-9 years old. Her hobbies are singing, tap dancing, drawing, reading, and bike-riding.

JANE BRYER, 23 The Village, Wigginton, York. Would like to hear from either a boy or girl, aged 13-14, English-speaking, from France, Germany, Spain, or the U.K., interested in Adam and the Ants, horse riding, ice skating, puppets, animals, and reading.

Penfriends Cont.:-

SARAH EVANS, Dwyfor, Bridge St., Penycae, Nr. Wrexham, Clywd, would like a penfriend—a boy, aged 12-14. Her hobbies are tennis, swimming, playing the piano, and sport.

JULIE EGLINTON, 27, Galgate, Barnard Castle, Co. Durham, would like to hear from a girl, aged 11-12 and who lives in North America, and who likes collecting stamps, reading, roller skating, horses, and puppetry.

MARTINA GOBEL, Wiltinger Str. 96, 5503 KONZ/TRIER, West Germany wants a penfriend aged 15-17 from anywhere in the world, speaking English, German or French.

KIM FRAILL, 51, Tuscer St., Nth. Balwyn, 3104 Melbourne, Victoria, Australia, would like a penfriend from anywhere outside Australia aged 11-12.

PAMELA CROSS, 35 Applebrook, Shifnal, Salop, whose hobbies are reading, drawing, puppetry, dancing and pets, would like a penfriend from anywhere in the world, aged 6 to 7.

SARAH SMITH, 'Monte Bre' hotel, 9, Clement Ave., Llandudno, N. Wales. Aged 14. Would like an English-speaking penfriend from anywhere in the world. Hobbies are:- animals, writing stories and letters, reading, cooking, puppets, staging amateur plays, skating, swimming.

KARL FOULKES, 27 Money Brook Way, Meole Estate, Shrewsbury, Salop, is 10 years old, and wants a pen-pal. His hobbies are fishing, puppetry and art.

SUSAN ROSTRON, 9, Grundon Terrace, Sunderland, Tyne and Wear, SR4 7TT would like to hear from a girl, aged between 10 and 12, from England or Scotland, who is interested in swimming, horses, dogs and puppetry.

SOPHIE MARTIN, 159, Sutton Road, Shrewsbury, Salop, would like to hear from a girl aged 10 to 14 years old. from either the U.S.A. or Sweden, who can speak English. Hobbies:- puppetry, bird-watching, music, and reading,

KAREN HOGG, Villa Rosa, Auldgirth, Dumfries. DG2 0RR., would like a penfriend from Canada, the U.S.A. or England. Her hobbies are horse riding, playing hockey, and puppetry.

MICHAEL CLARK, aged 12, of 3, Grove Ave., Heswall, Wirral, Merseyside, would like a boy penfriend, English-speaking, who likes puppets, magic, electronics, films, and BMX bikes.

SARAH JOHNSON, 1 Aston Close, Waddington, Lincoln, LN5 9LX., is 8 years old, and would like a penfriend of 8-9 years. Her hobbies are Brownies, dogs, working with clay, puppets, writing plays and stories and acting.

CHRISTOPHER MANN, 18, Cromwell Rd., Maidenhead, Berks., SL6 6BJ. would like to hear from a boy, aged 12-13, English-speaking, who likes puppetry, drama, animals, and cycling.

JILL MANNO, aged 10, of 609, Olsen St., Rideway Pa., 15853, U.S.A., would like to hear from a girl aged 9-11 from anywhere in the U.S. except Pennsylvania. Her hobbies are puppetry, dancing, sports, animals, snowmobiling, 3-wheeling, Girl Scouts, piano, cards, photography, choir and poetry—and lots more.

VIQUE MARTIN, 217, Freshfield Road, Brighton, Sussex, is 10, and would like to hear from a girl, 9-10 years old from the U.S.A. Her hobbies are reading, stamps, dancing, marbles, puppets, and music.

JANE NELSON, 475 Walsgrave Road, Stoke, Coventry, CV2 4AH., is 13, and would like a penfriend. Her interests are horse riding and drawing.

KERRY WALKER, Big Balcraig, Whauphill, Newton Stewart, Scotland. DG8 9PX. Would like to hear from a girl from anywhere outside the U.K., who speaks and writes English. Hobbies include reading, writing, drawing, some kinds of sport, music and animals.

HEATHER CONDER, 37, Kitelands Rd., Biggleswade, Beds., SG18 6NX., would like a girl penfriend, aged 11, who lives in Great Britain. Heather's hobbies are stamp-collecting and drawing.

COLLEEN MUIR, of 12018, Farwell Rd., Philadelphia, Pa., 19157, U.S.A., who likes bike-riding, skating, drawing, and puppets, would be pleased to hear from an English-speaking girl, aged 10-11 years.

BETH DION, 21, West Spring Street, Winooski, Vermont, 05404, U.S.A., would like to hear from an English-speaking girl, any age, and from any place, who is interested in gymnastics, dancing, any sports, but particularly gymnastics, doll collecting, ice and roller skating.

CLAUDIA DI FABIO, 23, Frandel Drive, Avon, Connecticut, 06001, U.S.A., would like a penfriend—a girl, aged 8-10, from Britain, Austria, Holland or Switzerland, who speaks English, and who is interested in ice-skating, reading, stamp collecting, swimming, dolls' houses, and puppets.

JOANNA BELL, of 136, Windsor Avenue, Gateshead, Tyne and Wear would like a penfriend from Britain or America, a girl of 11. Joanna's hobbies are puppets, acting, collecting bottles, and reading.

JUTTA SCHLOSSER, Postfach 1207, 5243 Herdorf, West Germany wants penfriends all over the world! Her hobbies are writing letters, dancing, all sorts of sport, the Beatles, animals, and puppets. Jutta is sixteen years old.

ANGELA TAYLOR, 90, Heathryfold Circle, Aberdeen, Scotland, AB2 7DN, writes that she would like a foreign penfriend, a girl if possible, 12-13 who can speak English. Angela likes reading, drawing, animals, and puppetry.

KAREN KERR, 6, Ochill Street, Wishaw, Lanarkshire, Scotland, ML2 7QA, is 13 years old, and would like one or more penfriend from anywhere at all. Her hobbies are sewing, stamp collecting, reading, some sports, and letter writing.

JULIA SMITH, 11 Oxdowne Close, Cobham, Surrey, KT11 2SZ, wants to hear from a girl, 9-10 years old from the U.S.A. Julia's interests are the cello, piano, classical music, ballet, stamp collecting, and puppetry.

JUDITH DRUMMOND, 11, Broadway Close, Sutton Farm, Shrewsbury, Salop, would like to hear from a girl aged between 11 and 14 from either Scotland, the U.S.A., or if English-speaking, from Sweden, Norway or France. Her hobbies are swimming, keep-fit, netball and drama, and she is 11 years old.

TARA BAXENDALE, P.O. Box 74, Dorchester, New Brunswick, Canada. EOA IMO., would like to hear from a girl, aged 10 to 11 years, from anywhere in the world—English-speaking. Interests and hobbies:- puppetry, acting, singing, ballet and tap dancing, writing plays, and stories, reading, skating, cross-country ski-ing, piano playing, photography, and stamp collecting.

DAGMAR FEITTLER, (13 years old) Wernesstr. 25a, 5650 Salingen 1, W. Germany, would like to hear from a boy or girl, aged 13-15, who speaks English. She is interested in puppetry, volleyball, ice-skating, animals, writing letters in English or German, looking at T.V.

DEBORAH SAUNDERS, 113, Quinton Ave., Great Wyrley, Near Walsall, Staffs. WS6 6LN. Deborah is 14 years old, and her hobbies are reading, drawing, swimming, puppetry, watching T.V., and listening to pop music. She would like to hear from a boy or girl, aged 13-15 with roughly the same hobbies, from anywhere in the world, and able to speak and write English.

CAROL FIRTH, 6, Eastfield Dr., Woodlesford, Leeds, LS26 8SQ. Would like to hear from a boy or girl, aged from 11 to 14 years from anywhere in the world. Hobbies:- puppetry, stamp collecting, letter writing, reading, magic, Guides and autograph collecting. English or French-speaking—but preferably English speaking.

SUSAN GALE, 1611 Evers Dr., McLean, Va., 22101 U.S.A. would like a penfriend, a girl, 11-14 years old, who can read and write English. Susan's hobbies are tap dancing, roller skating, weaving, baton twirling, and puppetry.

Moods

When you see live actors on the stage, or in a film, you can tell just by looking at their faces whether they are happy, sad, cross, puzzled, or whatever, even if you block out the sound of their voices. However, if you look a little closer, you will find that the actor will show you just as much by how he holds his head, shoulders, hands, and how he moves them, how he places his feet, and the speed at which he moves. These movements are a language on their own, and particularly important to a puppeteer.

We are so used to watching people's faces to see what their mood is, that we forget to look at the rest of them, and with puppets, with the fixed expression on their faces, you must make the most of these body movements, and accentuate them to help your play along. After all, it looks a little foolish if, during a very sad scene, with the puppeteer speaking the part of the sobbing heroine doing a good job behind the set, and the audience can see the heroine on stage with a really cheerful expression painted on her face!

When you are performing a play to an audience, you are, basically, telling them a story through your puppets. Your voice, or voices, narrate the plot through the dialogue, and the actions the puppets perform accentuate the mood you are trying to achieve. Rather like underlining a word in a sentence to make the reader notice it.

So, let us take some 'moods', and see how they effect the whole of your puppet's body.

UNHAPPINESS

Head	forward with chin on chest.
Upper body	a bit slumped, and shaking if the character is crying.
Hands	covering the face (now no-one can see that fixed smile).
Feet/legs	slow and maybe shuffling movement.
Speech	slow and hesitant.

HAPPINESS

Head	up and with alert movement.
Upper body	upright.
Hands	wide and open movement, and lots of it.
Feet/legs	springy and brisk.
Speech	quick and excited.

PUZZLED OR WORRIED

Head	forward.
Upper body	upright.
Hands	clasped behind back or one hand scratching head.
Feet/legs	fairly slow pacing.
Speech	slow, with long thinking pauses.

ANGRY

Head	slightly back, so that the chin looks as though it is forward.
Upper body	forward.
Hands	held high, with quick downward movements.
Feet/legs	firm deliberate, and at times stamping.
Speech	fairly fast and *loud.*

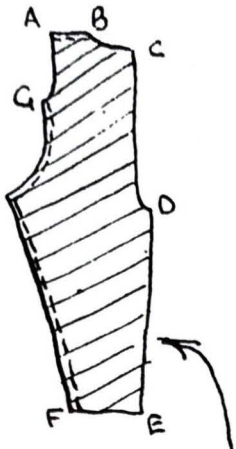
LAUGHING

Head	back.
Upper body	back.
Hands	on hips, or clasped across tummy.
Feet/legs	apart, or fidgetty movement if character is laughing a lot.
Speech	start the line, then laugh, then start the line again and so on. The odd hiccough won't come amiss.

FRIGHTENED

Head	up, rather jerky side-to-side movements, with glances over the shoulder.
Upper body	slightly forward.
Hands	raised, palms forward, then covering the face (to hide the horror).
Feet/legs	slow movement to start with, then maybe running away fast.
Speech	slow, loud whisper, with long pauses.

I hope some of these ideas will be of help to you. I am sure that you can think of many more, and if you do, write and tell me about them.



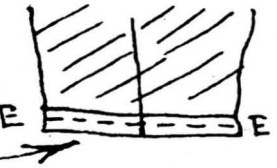
Miss Stitcham explains how to make a dress for a devil

[N.B. Where the patterns are shaded the inside of the material is showing.]

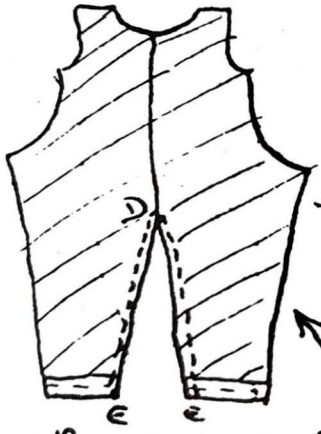
First cut four long patterns as overleaf. Also two arm patterns.

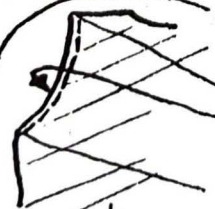
Place these body patterns together in two pairs so, with their outsides innermost, & sew along, in each case, seams A.B. & C.F.

Now open each pair & turn up trouser bottoms & sew along EE



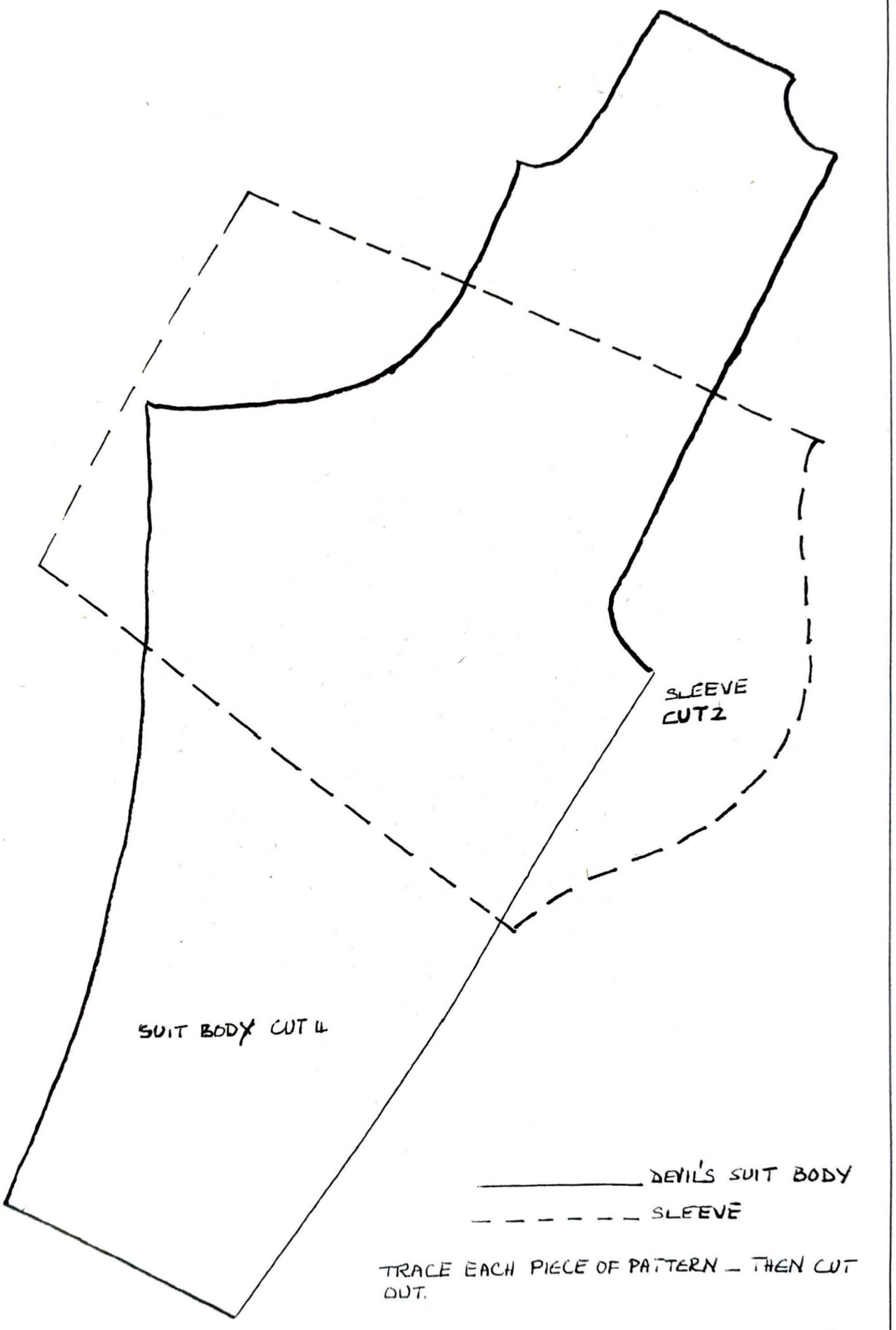
Now while open, place these two pairs together (with outsides innermost) & sew along seams CD, one is the centre front seam & the other centre back seam. One of these should be sewn up only half way, so he can get in. Fold now flat like this & sew along the inside trouser seam EDE.





Sew up sleeve so, & pass through armhole so & sew round seam.

A cloak can be made from a piece about 3" x 5". Suggest a bright red material for the suit, & cloak.



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